THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text and illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

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PAUL KLEE

April 20 — May 15, 1948

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

The selection of oils, gouaches and watercolors in this exhibition, most of them shown in this country for the first time, has been limited to the period of 1930 to 1940, the year in which Paul Klee died on June 29.

L.1564
F. V. 1948

Cover: Boats in the Inundation [9]

LET me use a simile, the simile of the tree. The artist has concerned himself with this multifarious world and has, let us suppose, more or less come to terms with it on his own. He knows it so well that he is capable of classifying passing phenomena and experiences. I would compare this knowledge of Nature and Life and the endless ramifications through which it is classified, to the roots of the tree. It is from there that the sap rises, flowing through the artist and through his vision.

He himself is like the trunk of the tree. Afflicted and moved by the force of the stream, he conveys what he has perceived into his work.

The tree-top expands in all directions and becomes visible in time and space, and the same thing happens with his work.

It would never occur to anyone to demand of the tree that its top should be shaped just like its roots. Everyone knows that what is above ground cannot be just an exact image of what is below. It is obvious that different functions in different elemental domains will cause a considerable disparity.

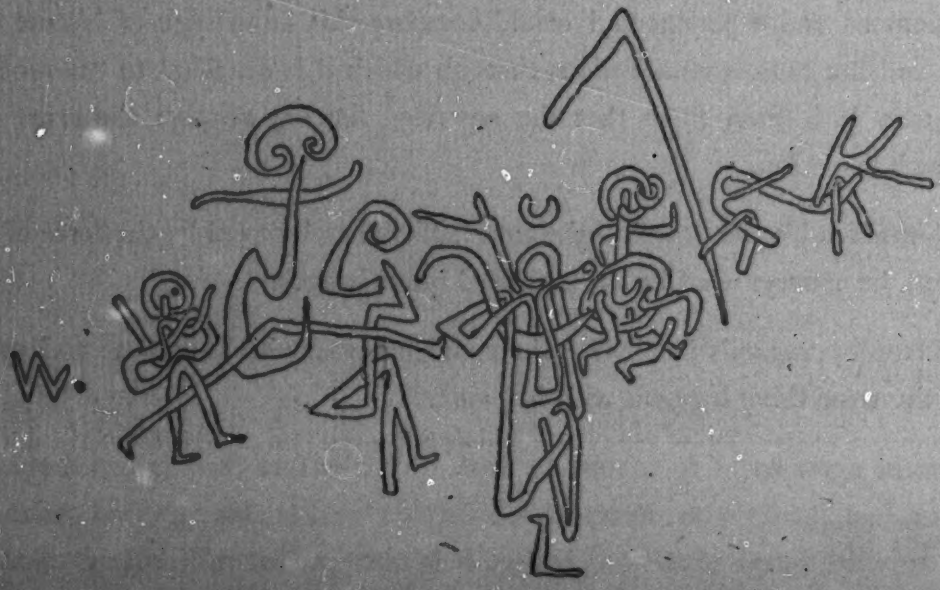
But it is just these deviations, which are even necessitated by plastic considerations, that are every now and then not conceded to the artist. In their ardour people have even gone so far as to accuse the artist of incompetence and deliberate falsification.

And yet the artist, like the trunk of the tree, is really doing nothing else than accumulate what comes up from the depths and pass it on. He neither serves nor commands; he is an intermediary.

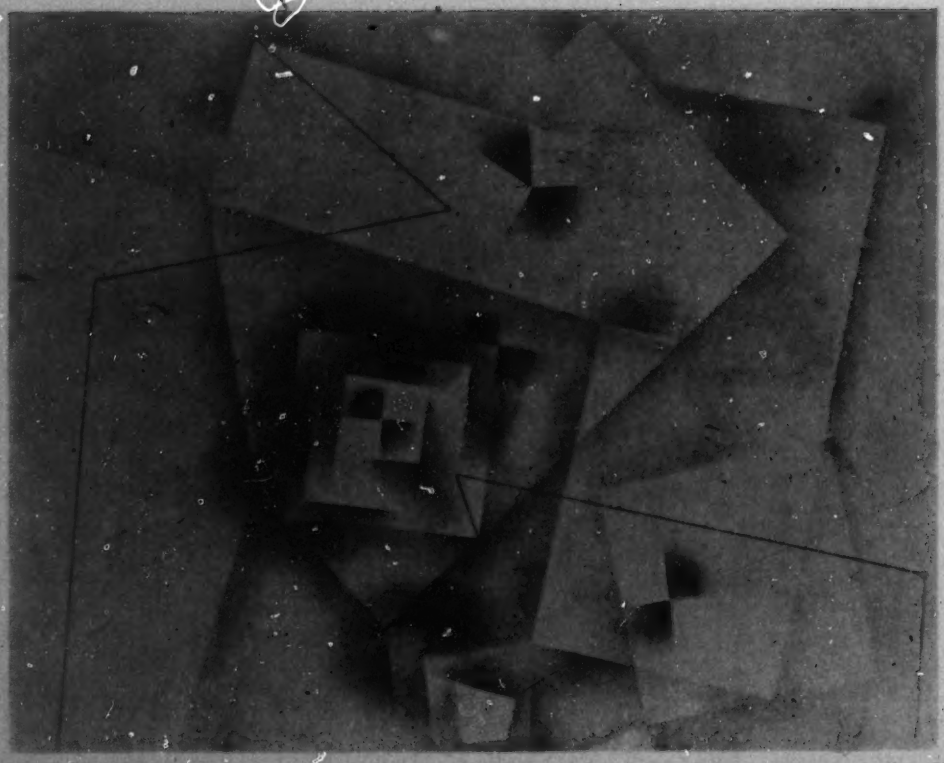
His then is a truly modest position. It is not the artist who is the beauty of the tree-top; beauty has merely passed through him.

PAUL KLEE

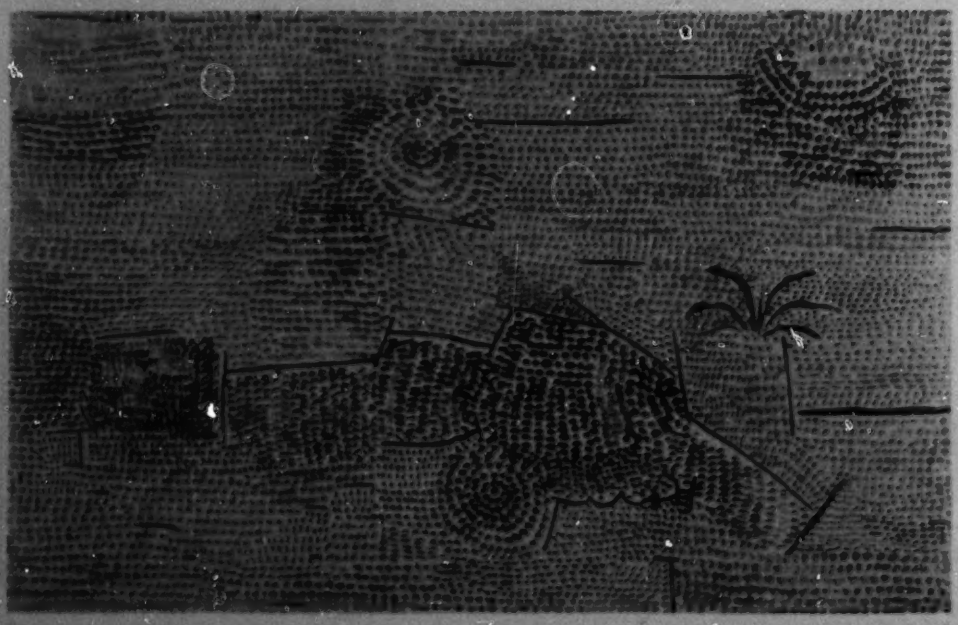
From *Ueber die Moderne Kunst*
(On Modern Art), Berne 1945.
Translated by Douglas Cooper.



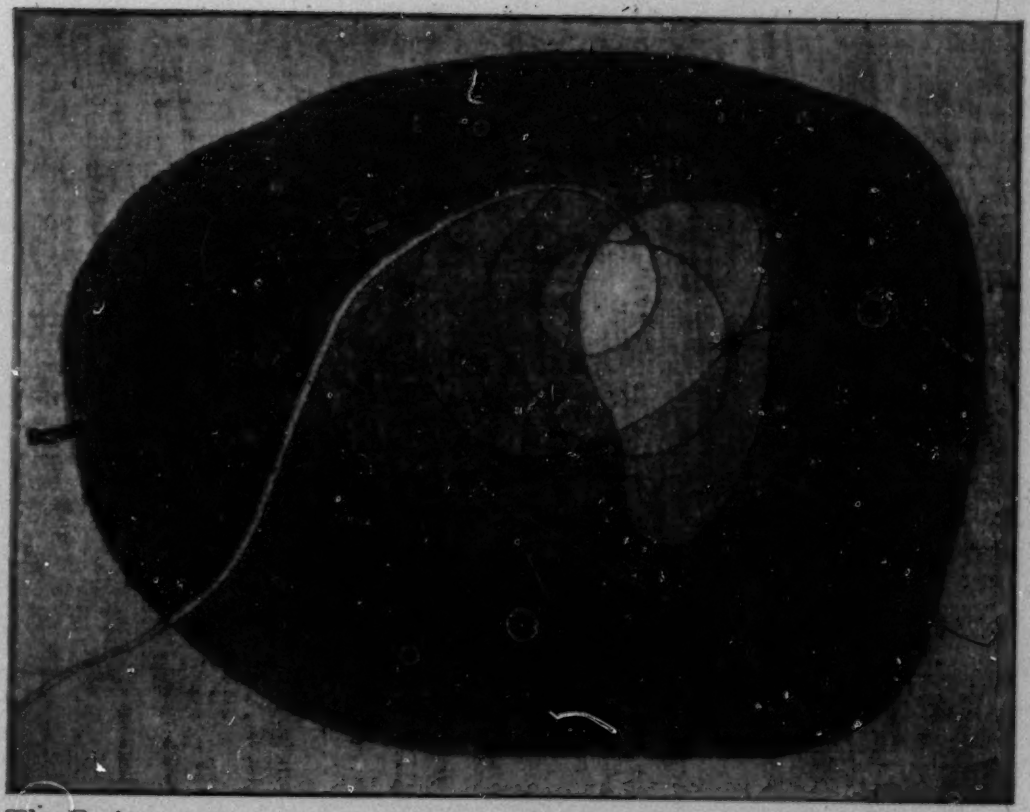
Omphalo-Centric Lecture



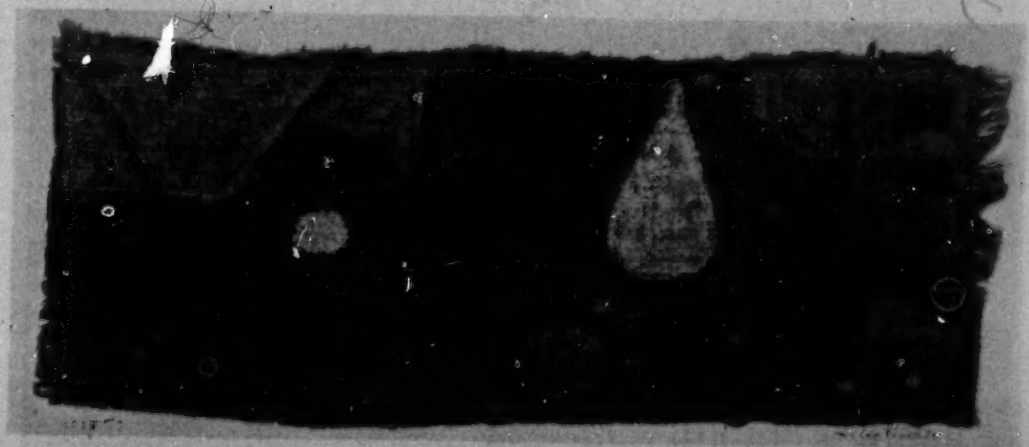
Plan of a Fortress [2]



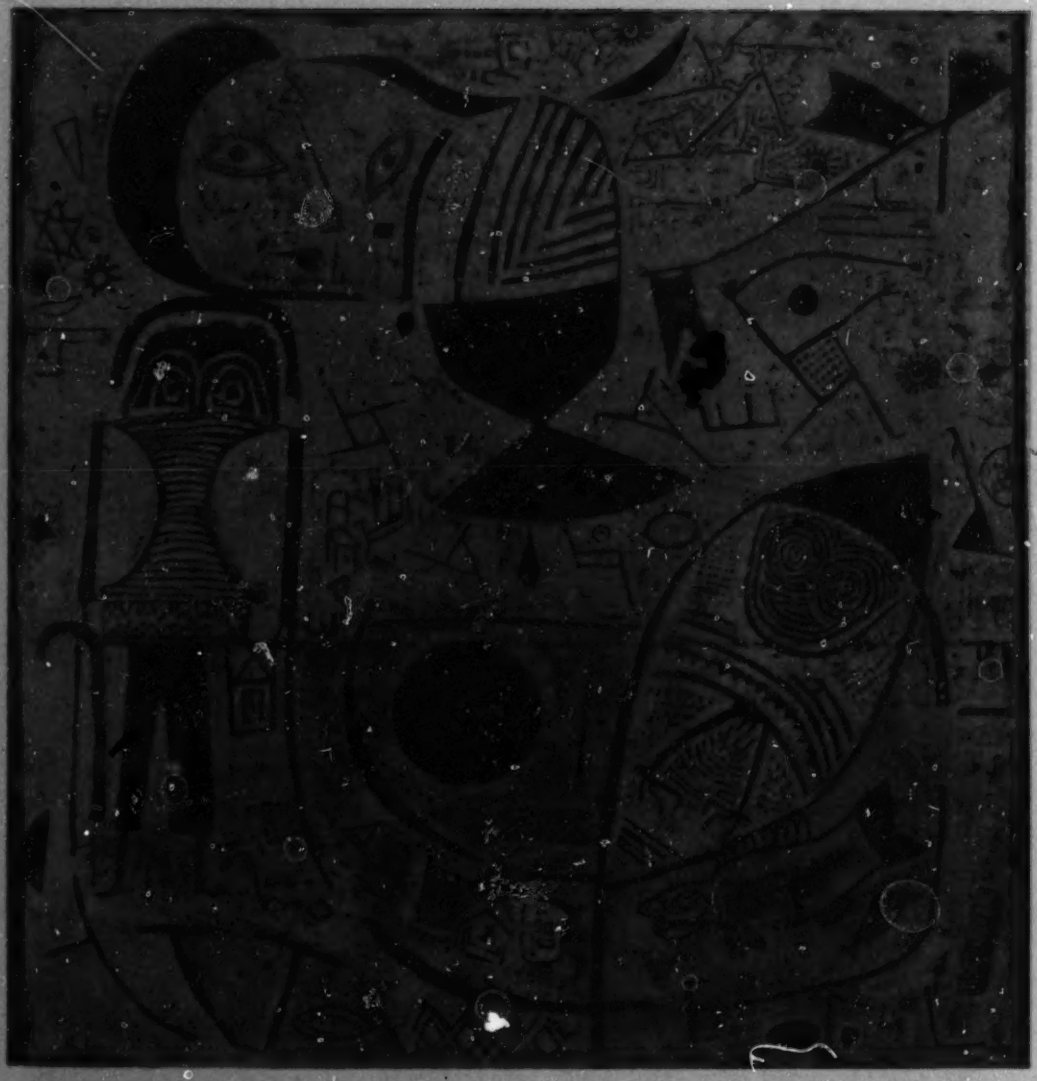
Light over Yesteryear [5]



The Fruit [4]



Mild Fruits [21]



Twigs in Autumn

Aunt and Child

Hot blooded Maiden

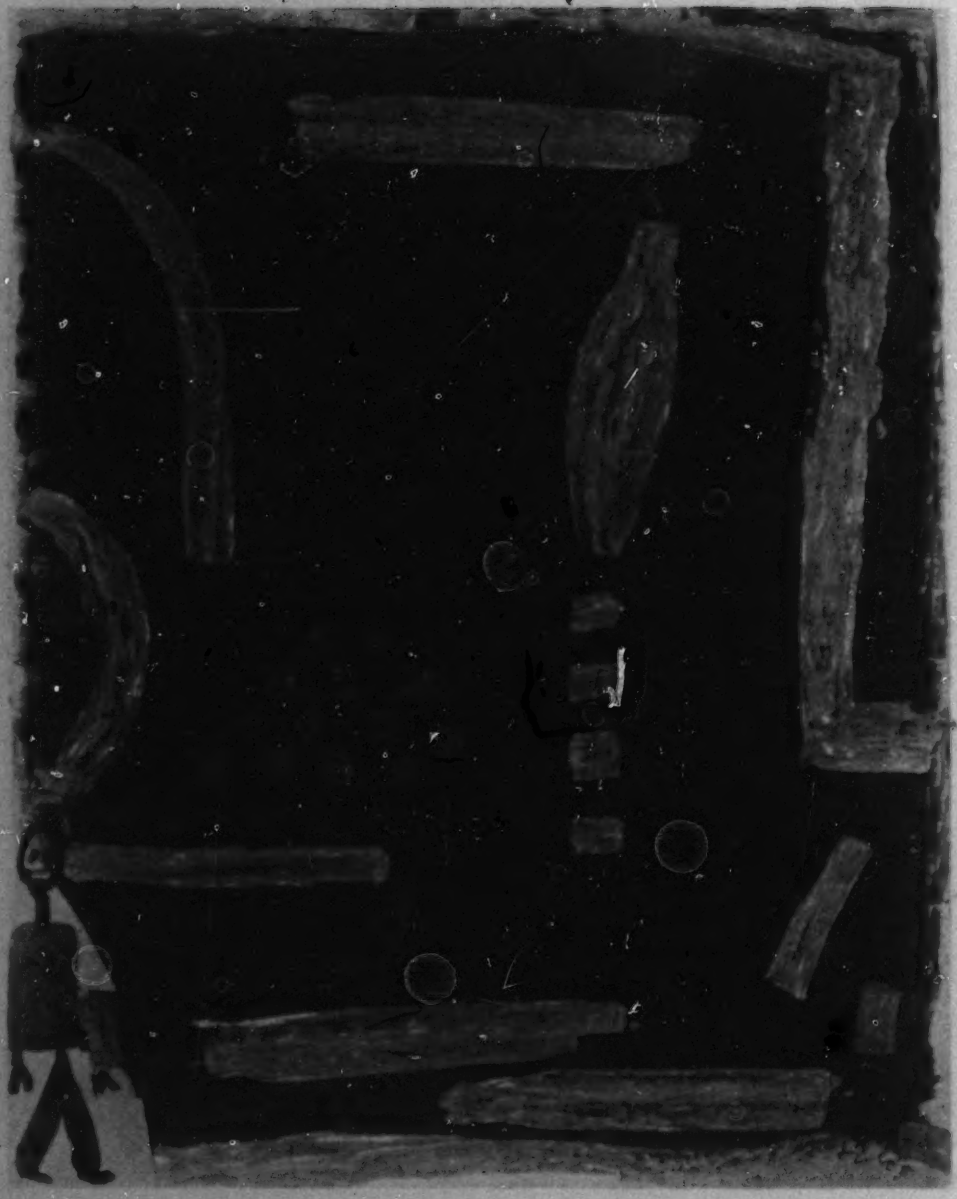
Sextette of the Genli [18]

Awakened [13]

VICTORIA AND ALBERT MUSEUM LIBRARY

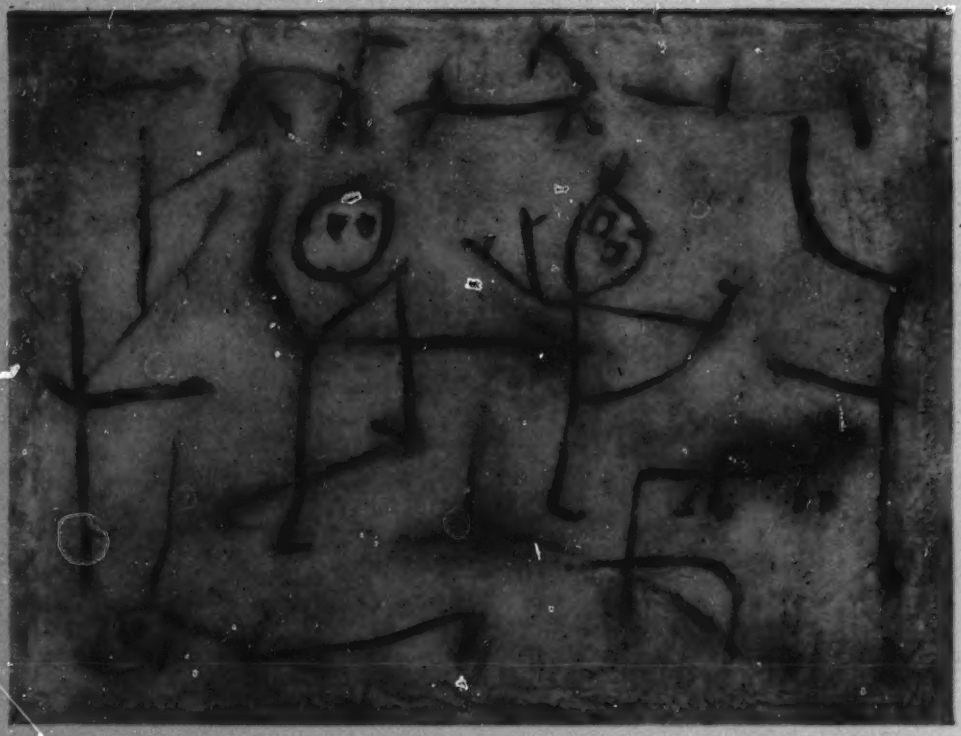
Young Moe [20]

Along the River [31]



A Park and the Trespasser

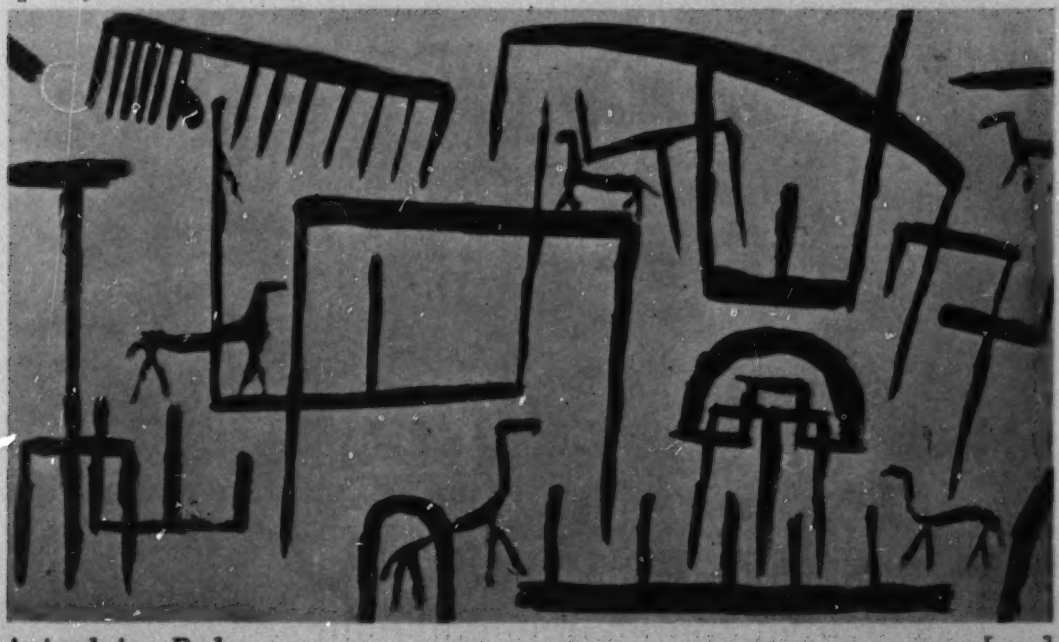
A Child with Yellow Flower [28]



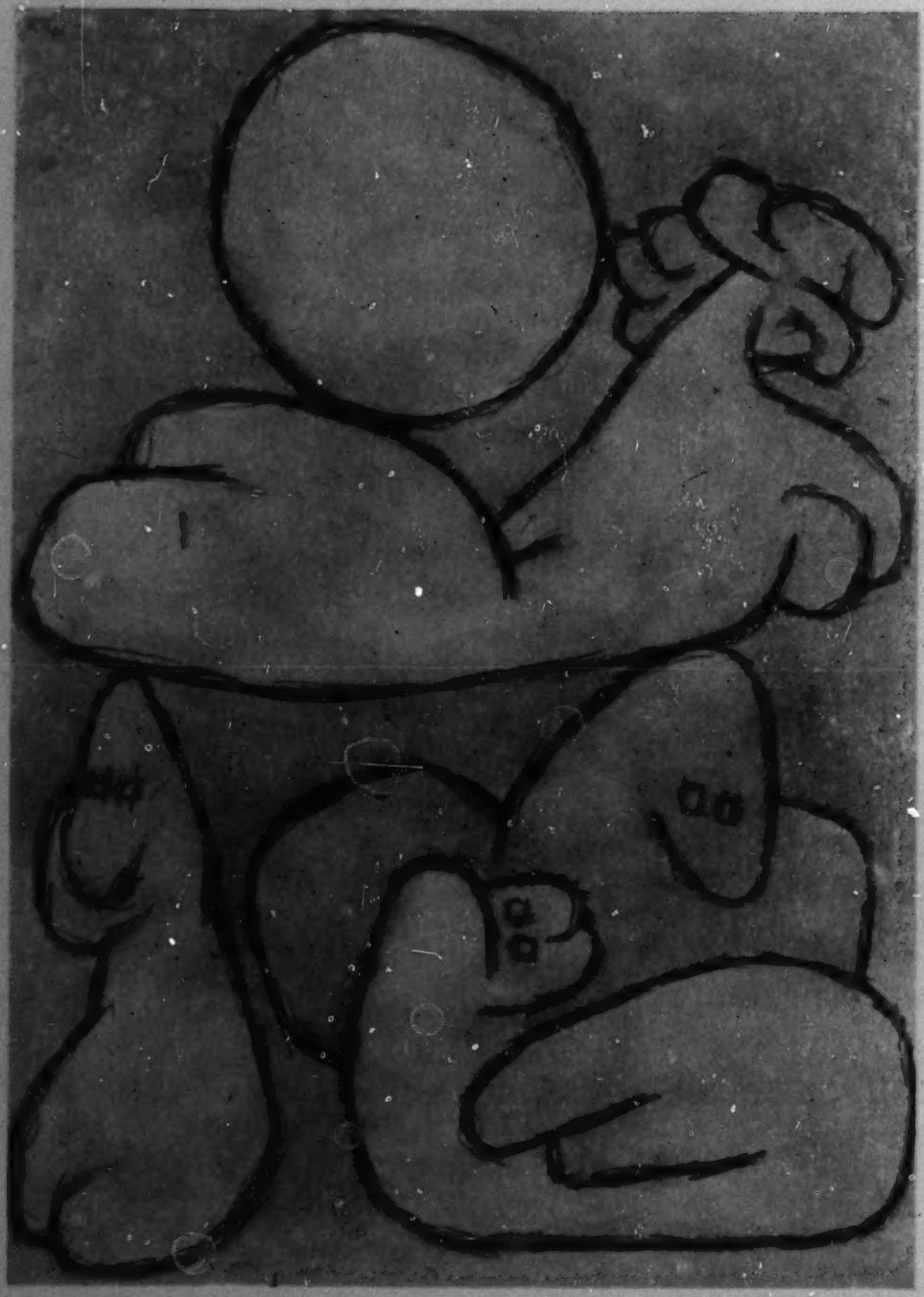
Hot Chase [33]

Palaces [35]

Mountain Game [36]



Animals in a Park [24]



Torso and Kin in Full Moon

Figure [38]

Dancer

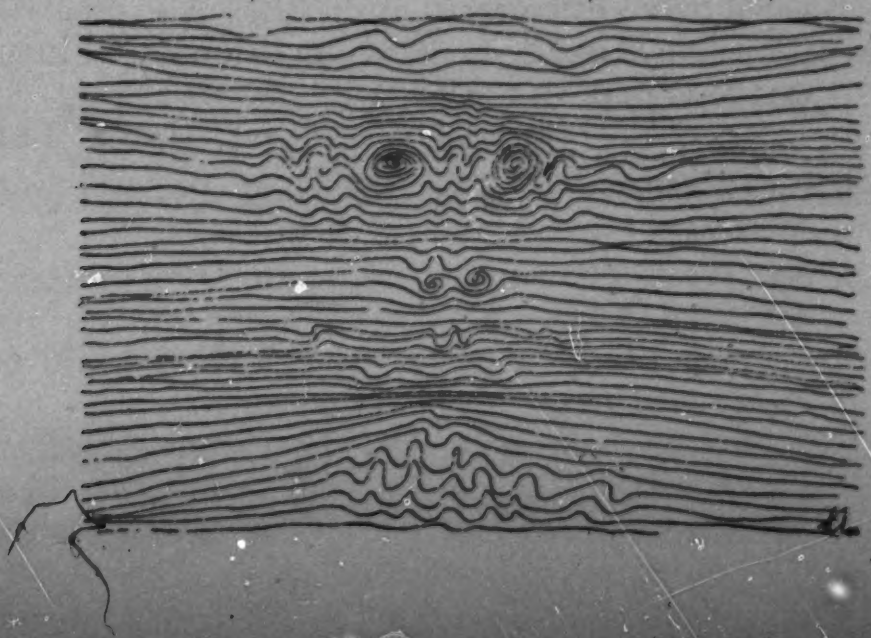
LIBRARY

MANY are the paths of men. Whoever pursues them and compares them will see marvellous figures arise, figures that seem to belong to that great hieroglyph which is visible everywhere, on wings and eggshells, in clouds, snow, crystals and stone formations, on frozen waters, in the interior and exterior of mountains, plants, animals and men, in the heavenly lights, on bits of pitch and glass that have been handled and scored, in the iron filings around the magnet and the strange coincidences of chance. They intimate the key to this wonderful writing, its grammar; but the intimation will submit to no fixed forms and seems to demand no higher key. It is as if an Alkahest has been poured out on the senses of men. For only a moment their desires and thoughts seem to condense. Thus arise their intimations, but soon everything floats again before their eyes, as in the past. . . .

Not long after it was said: Holy Script needs no explanation. He who speaks the truth is filled with eternal life and his writing seems to us to possess a wonderful affinity with real secrets, for it is a chord from the universal symphony.

NOVALIS (1772-1801)

From The Novices of Sais. Translation by Meyer Schapiro.



CATALOGUE

1 Buildings on Riverbank
(Bebautes Ufer)
1930. Gouache. 11½ x 16 inches

2 Plan of a Fortress
(Plan einer Burg)
1930. Watercolor. 15 x 19 inches

3 Red Haired Cactus
(Rothariger Kaktus)
1930. Watercolor.
12½ x 10¼ inches

4 The Fruit
(Die Frucht)
1932. Oil. 21 x 27¼ inches

5 Light over Yesteryear
(Licht ueber Ehedem)
1933. Watercolor. 8¼ x 13 inches

6 Mesalliance
(Mesalliance)
1933. Watercolor.
16½ x 22 ¼ inches

7 Noble Precipice
(Edelklippe)
1933. Watercolor.
16¼ x 12½ inches

8 The New Moon
(Der neue Mond)
1935. Gouache. 11¼ x 14 inches

9 Boats in the Inundation
(Boote in der Ueberflutung)
1937. Gouache.
19½ x 12¾ inches

10 Swan Pond
(Schwanenteich)
1937. Gouache.
19½ x 16¾ inches

11 Superimposed
(Gelagert)
1937. Gouache. 12½ x 19 inches

12 Mountain Flora
(Hoehenflora)
1937. Gouache. 8 x 13 inches

13 Awakened
(Erwacht)
1937. Gouache.
12¼ x 19¼ inches

14 Picture Album
(Bilderbogen)
1937. Oil. 23¼ x 22 inches

15 Twigs in Autumn
(Zweige im Herbst)
1937. Pastel. 9¾ x 15¾ inches

16 Line of Script
(Schriftzeile)
1937. Oil. 3¼ x 19¾ inches

17 Aunt and Child
(Tante und Kind)
1937. Oil. 28½ x 20¾ inches

18 Sextette of the Genii
(Sextett der Genien)
1937. Pastel. 14 x 19 inches

19 Hot blooded Maiden
(Heissbluetiges Maedchen)
1938. Oil. 12¾ x 9¾ inches

20 Young Moe
(Der junge Moe)
1938. Oil. 20¾ x 27¾ inches

21 Mild Fruits
(Milde Fruechte)
1938. Pastel. 7½ x 19¼ inches

22 Softening
(Milderung)
1938. Oil. 23 x 15 inches

23 Oriental Sweet
(Oestlich Suess)
1938. Oil. 19½ x 26 inches

24 Animals in a Park
(Tiere im Gehege)
1938. Gouache. 12 x 9¼ inches

25 Album Page for O.
(Albumblatt fuer O.)
1938. Gouache. 12 x 9¼ inches

26 Botanical Garden
(Botanischer Garten)
1939. Gouache. 5½ x 7¾ inches

27 A Park and the Trespasser
(Ein Park und der Unbefugte)
1939. Gouache. 19¼ x 15 inches

28 A Child with Yellow Flower
(Ein Kind mit gelber Blume)
1939. Gouache.
15¾ x 13¾ inches

29 Torso and Kin in Full Moon
(Ein Torso und die Seinen bei Vollmond)
1939. Gouache. 22 x 15¼ inches

30 Omphalo-Centric Lecture
(Omphalo-centrischer Vortrag)
1939. Oil. 27½ x 19½ inches

31 Along the River
(Am Strom)
1939. Oil. 8½ x 25½ inches

32 Spring Green
(Junges Gruen)
1939. Oil. 10 x 21 inches

33 Hot Chase
(Heisse Jagd)
1939. Oil. 19 x 25½ inches

34 Movable Construction
(Beweglicher Aufbau)
1940. Pastel. 23¼ x 8¼ inches

35 Palaces
(Palaeste)
1940. Watercolor. 12¼ x 19 inches

36 Mountain Game
(Bergwild)
1940. Gouache.
12¼ x 18⅝ inches

37 Sailor
(Matrose)
1940. Gouache.
18¼ x 12¼ inches

38 Figure*
1940. Oil. 19 x 17½ inches

39 Dancer*
1940. Oil. 21 x 21 inches

40 The Script*
1940. Oil. 5¼ x 25 inches

*No. 38, 39 and 40 are among the last paintings by Paul Klee and were not titled by the artist.

From The Drawings
of Paul Klee
72 plates
Text by Will Grohmann
Published in New York. 1944